



Gabriella Boyd *Mile*

November 18, 2022 – January 7, 2023

54 White Street, New York, NY (US)

GRIMM

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GRIMM is pleased to present *Mile*, a solo exhibition of new paintings by the London-based artist Gabriella Boyd, on view at the New York gallery. This will be Boyd's first solo exhibition with GRIMM since the gallery announced representation of the artist earlier this year.

A book will be published in January 2023, with a new essay by Ángels Miralda.

Boyd's paintings elide the boundary between formal and representational languages, with each canvas occupied by overlapping figurative and structural motifs. Governed by a dreamlike logic, each image is at the threshold of a tangible world and a distant memory. Utilizing a distinct almost uneasy palette of greens, yellows, warm pinks and reds, each painting is anchored by the interrelationship between humans and their environment, hinting at a knowable narrative before evading it. As Boyd puts it, she is interrogating the *"space between our physical experience of the world and our mental understanding of it. The meeting of those can be quite clumsy, or complicated, or at odds with each other. In that messy territory I seek out tenderness, humor, discomfort through paint."*¹

Painted simultaneously over the course of the last year between Glasgow and London (UK), seemingly discrete imagery within the individual paintings combines to form a wider network. Each work articulates a unique mise-en-scène that is reinforced by repeated visual devices, gestures or patterns that appear and reappear. A reoccurring motif is the wisteria tree, whose intertwining trunk and branches simultaneously recall plaited hair or an umbilical cord, a visual clue to the subtle relationships of nature and nurture that are at play in Boyd's works.

At the same time we see the interplay and collapsing of clear boundaries between interior and exterior spaces and worlds. In *Ceiling Rose*, a figure leans over an item of furniture, seemingly asleep. The crown of their head is rendered in serpentine strokes; strands of hair reflecting light, or an abstract form representing motion, revealing the whirring mind at work, thinking, dreaming. Positioned just above the figure's back is a small square, a window to the outside world or a projection of their imagination. Vine-like shapes flow out of the square and seemingly emanate from the figure, with wisps of paint like spectral roots sprawling across and into the architecture itself.

Sprawled beneath the central figure is the suggestion of a second body, rising from, or perhaps being pushed into, the surface below. The relationship between the figures is unclear, their heads appear to be connected by a tube, though it is not obvious if they are entangled in combat or perhaps engaged in an act of protection. There is an almost medical connotation to the imagery, suggestive of the two figures being dependent on each other and this connection for their very survival. We see in *Ceiling Rose*, as with other paintings in the exhibition, the symbiosis between the individual and the places they occupy, with seemingly cryptic symbols giving form to the invisible sensations and energies between people.

All press inquiries
press@grimmgallery.com

For all sales inquiries contact
enquiry@grimmgallery.com

In other paintings, we see pairs or groups of figures engaged in ritual acts of care, fragments drawn variously from the artist's own memory, from fleeting encounters with passers by or a particular pose from a historical painting transformed and re-staged in the present. Hair is brushed or tenderly plaited, an infant carried between two guardians, the head of a loved one gently cradled. Compositions are often interspersed with lineal forms - crosses, bars, structures - measuring the distance, or closeness, between their inhabitants. In the painting *Dam* a figure dissolves in pyramidal forms into its landscape, merging into the base of a bridge that spans the width of the canvas, a metaphor for many of the exhibition's wider themes; of journeying, the passage of time and ultimately the connection between two points or two people celebrate the act of creating in its entirety.

¹G. Boyd and C. Falco Raez, *Gabriella Boyd | Signal at Friends Indeed*, *Flaunt Magazine* (31 March, 2022)

About the artist

Gabriella Boyd (b. 1988, Glasgow, UK) lives and works in London (UK). She studied at Glasgow School of Art and Royal Academy Schools, London (UK). Boyd was shortlisted for the John Moores Painting Prize in 2016, and was commissioned by the Folio Society to illustrate a new edition of Sigmund Freud's *The Interpretation of Dreams* in 2015.

Her work is held in the permanent collection of the Arts Council Collection, London (UK); Columbus Museum of Art, Columbus, OH (US); de Young Museum, San Francisco, CA (US); Royal Academy of Arts, London (UK) and Walker Art Gallery, Liverpool (UK).

Recent solo exhibitions include *Signal* at Friends Indeed, San Francisco, CA (US); *For Days* at Seventeen Gallery, London (UK) and *Help Yourself* at Blain Southern, London (UK).



Gabriella Boyd in her studio, 2022 | Photo by Thierry Bal

Recent group exhibitions include *The Kingfisher's Wing*, curated by Tom Morton, GRIMM, New York, NY (US); *Mixing It Up: Painting Today* at Hayward Gallery, London (UK); *Fifteen Painters* at Andrew Kreps, New York, NY (US); *Reconfigured* at Timothy Taylor, London (UK); *Fragmented Bodies* at Albertz Benda, New York, NY (US); *The Garden* at Royal Academy, London (UK); *Silent Tourist* at Mackintosh Lane, London (UK); *The London Open* at Whitechapel Gallery, London (UK) and *Dreamers Awake* at White Cube Bermondsey, London (UK).



Map
2022

Oil on linen
160 x 120 cm | 63 x 47 1/4 in

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Way in the head
2022

Oil on canvas
210 x 180 cm | 82 5/8 x 70 7/8 in

GRIMM



Keeper
2022

Oil on canvas
140 x 210 cm | 55 1/8 x 82 5/8 in

GRIMM





Each one believing the other
2022

Oil on canvas
50 x 40 cm | 19 3/4 x 15 3/4 in

GRIMM



Attic
2022

Oil on canvas
210 x 140 cm | 82 5/8 x 55 1/8 in

GRIMM





Allergy
2022

Oil on canvas
40 x 50 cm | 15 3/4 x 19 3/4 in

GRIMM



Dam
2022

Oil on linen
140 x 210 cm | 55 1/8 x 82 5/8 in

GRIMM





Thank you
2022

Oil on linen
50 x 40 cm | 19 3/4 x 15 3/4 in

GRIMM



Signal (ii)
2022

Oil on linen
80 x 70 cm | 31 1/2 x 27 1/2 in

GRIMM



Portrait
2022

Oil on canvas
40 x 30 cm | 15 3/4 x 11 3/4 in

GRIMM



Open forever
2021-2022

Oil on canvas
30 x 24 cm | 11 3/4 x 9 1/2 in

GRIMM



Installation view | *Mile* | GRIMM, New York, NY (US), 2022



Plus
2022

Oil on canvas
160 x 120 cm | 63 x 47 1/4 in

GRIMM





Talcum
2018-2022

Oil on canvas
210 x 180 cm | 82 5/8 x 70 7/8 in

GRIMM



Detail | *Talcum*, 2022



Bath
2022

Oil on linen
40 x 50 cm | 15 3/4 x 19 3/4 in

GRIMM



Dill
2022

Oil on canvas
40 x 50 cm | 15 3/4 x 19 3/4 in

GRIMM



Pillars
2022

Oil on linen
40 x 50 cm | 15 3/4 x 19 3/4 in

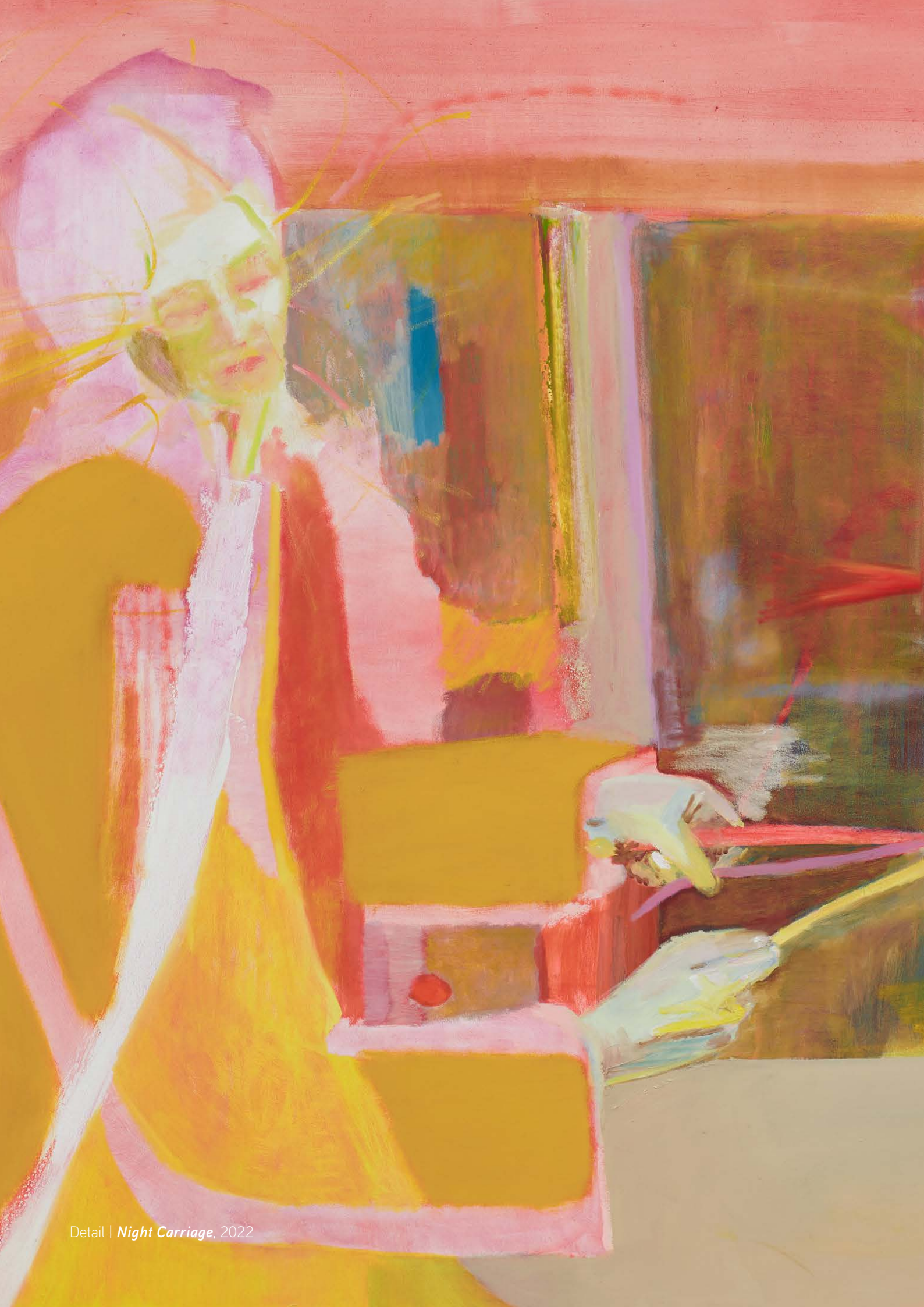
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Night carriage
2022

Oil on canvas
140 x 210 cm | 55 1/8 x 82 5/8 in

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Detail | *Night Carriage*, 2022



Ceiling Rose
2022

Oil on linen
210 x 140 cm | 82 5/8 x 55 1/8 in

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Carriage I
2021

Ink on paper
23.5 x 30 cm | 9 1/4 x 11 3/4 in framed

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Vomit painting
2021-2022

Oil on linen
45 x 35 cm | 17 3/4 x 13 3/4 in

GRIMM



Two suns setting
2022

Oil on canvas
120 x 160 cm | 47 1/4 x 63 in

GRIMM



Detail | *Two suns setting*, 2022

Gabriella Boyd

b. 1988, Glasgow (UK)

Lives and works in London (UK)

EDUCATION

- 2017 Royal Academy Schools, London (UK)
- 2016 Kunstakademie, Düsseldorf (DE)
- 2011 Glasgow School of Art, Glasgow (UK)

AWARDS

- 2017 John Merrell Prize
The Keepers Prize, Royal Academy
- 2016 John Moores Painting Prize (finalist)
Machin Prize, Royal Academy
- 2011 Special Commendation, Saatchi Gallery
Chairman's gold medal, Glasgow School of Art

SELECTED SOLO EXHIBITIONS

- 2022 *Mile*, GRIMM, New York, NY (US)
Signal, Bayview, Friends Indeed Gallery, San Francisco, CA (US)
- 2020 *For days*, Seventeen, London (UK)
- 2018 *Help Yourself*, curated by Tom Morton, Blain Southern, London (UK)

SELECTED GROUP EXHIBITIONS

- 2022 *The Kingfisher's Wing*, curated by Tom Morton, GRIMM, New York, NY (US)
- 2021 *Mixing it up: Painting Today*, Hayward Gallery, London (UK)
Here We Are in Croyden, Josh Lilley, London (UK)
Fifteen Painters, Andrew Kreps, New York, NY (US)
Reconfigured, Timothy Taylor, New York, NY (US)
- 2020 *Fragmented Bodies*, Albertz Benda, New York, NY (US)
- 2019 *The Garden*, Royal Academy, London (UK)
Marriotts Way, Norwich (UK)
Preparing For What?, Josh Lilley, London (UK)
Silent, Tourist, Mackintosh Lane, London (UK)

- 2018 *The London Open*, Whitechapel Gallery, London (UK)
Doodle and Disegno, Blain Southern, Berlin (DE)
Chumming, The Pipe Factory, Glasgow (UK)
- 2017 *Dreamers Awake*, White Cube Bermondsey, London (UK)
Royal Academy Schools Show, Royal Academy, London (UK)
So everyone is rich now apparently, Supplement, New York, NY (US)
Walled gardens in an insane eden, Sara Zanin Gallery, Rome (IT)
- 2016 *John Moores Painting Prize*, Walker Art Gallery, Liverpool (UK)
Gabriella Boyd and Marco Giordano, Glasgow International, Artpark, Glasgow (UK)
Masks, Hunter Whitfield Gallery, London (UK)
Premiums, Royal Academy, London (UK)
- 2015 *A monkey cracks a nut, (but what is the question)*, Kennington Residency, London (UK)
- 2014 *GO FIGURE*, COB Gallery, London (UK)
East London Painting Prize, Nunnery Gallery, London (UK)
- 2013 *Strong Necks*, High House Gallery, Oxford (UK)
Discovery, D'YS, Brussels (BE)
JADE, Eternal Youth, London (UK)
- 2012 *The Yellow Wallpaper*, COB Gallery, London (UK)
Catlin Art Prize, The Londonewcastle Project Space, London (UK)
- 2011 Glasgow School of Art Degree Show, Glasgow (UK)

SELECTED COLLECTIONS

- Arts Council Collection (UK)
- Columbus Museum of Art (US)
- Creative Cities Collection (UK)
- de Young Museum, Fine Arts Museums of San Francisco (US)
- Royal Academy of Arts Collection (UK)
- Walker Art Gallery Collection (UK)



Detail | *Pillars*, 2022